

CRISIS AT THE OPERA RECALLS PAST HISTORY

What Would Happen Should Miss Farrar Not Return Next Season Indicated by Recollections of Other Favorites

THE WEEK OF OPERA.

Metropolitan Opera House.

MONDAY, 2 P. M.—"Carmen," Miss Farrar, Mme. Alda; Messrs. Caruso and Amato.
MONDAY, 8 P. M.—"Fidelio," Mmes. Matzenauer and Schumann; Messrs. Ullrich, Braun, Goritz and Reiss.
WEDNESDAY—"L'Oracolo," Miss Bori; Messrs. Botta, Scotti and Didur.
THURSDAY, 2 P. M.—"Goetterdaemmerung," Mmes. Kurt and Matzenauer; Messrs. Berger, Braun and Weil.
THURSDAY, 8 P. M.—"Manon Lescaut," Miss Bori; Messrs. Martinelli and Scotti.
FRIDAY—"Die Zauberflöte," Mmes. Galski, Hempel and Schumann; Messrs. Sembach, Goritz and Witherspoon.
SATURDAY, 2 P. M.—"Il Trovatore," Mmes. Destinn and Ober; Messrs. Martinelli and Amato.
SATURDAY, 8 P. M.—"Tosca," Miss Farrar; Messrs. Botta and Scotti.

CONCERTS OF THE WEEK.

SUNDAY—Symphony Society, Aeolian Hall, 3 P. M.
Society of the Friends of Music, concert, Ritz-Carlton Hotel, 3 P. M.
Hermia Menth, piano recital, the Little Theatre, 3 P. M.
John McCormack, concert, Carnegie Hall, 3 P. M.
David and Clara Mannes, sonata recital, Belasco Theatre, 8:30 P. M.
Opera Concert, Metropolitan Opera House, 8:30 P. M.
Russian Symphony Society, Century Opera House, 8:15 P. M.
MONDAY—Clara Gaborowitsch, contralto, the Little Theatre, 3 P. M.
TUESDAY—Christine Miller, contralto; George Hamlin, tenor, joint recital, Aeolian Hall, 3 P. M.
Kathleen Howard, contralto, Aeolian Hall, 8:15 P. M.
Tonkueser Society, concert, Assembly Hall, 8:15 P. M.
THURSDAY—Boston Symphony Orchestra, Carnegie Hall, 8:15 P. M.
Emma Calve, concert for benefit of French Red Cross and Lafayette Fund, Aeolian Hall, 3 P. M.
FRIDAY—Theo Henrich, piano recital, Aeolian Hall, 3 P. M.
Mme. Celine Del Castillo Ver Kerk, song recital, Aeolian Hall, 8:15 P. M.
SATURDAY—Boston Symphony Orchestra, Carnegie Hall, 2:30 P. M.
People's Symphony Society, Carnegie Hall, 8:15 P. M.

By W. J. HENDERSON.

It is the custom of this department of THE SUN to offer to its readers some consideration of musical topics, and not to indulge in futile eulogizing about the management of this or that enterprise. Neither does the reviewer of music believe it worth his while to waste his space or his reader's time in celebrating the petty doings of passing singers, whose activities, as this

writer lately remarked in another place, have a relation to the great world of art about as important as the chirping of a cricket to the scheme of the universe.

However, a time has come when the reader must be invited to consider certain doings of singers in order that too much significance be not attached to them. With the justice or injustice of Miss Farrar's action in regard to the

renewal of her contract with the Metropolitan Opera House neither the writer nor the reader has anything to do. Miss Farrar has a right to get as much money for her services as any one will give her. Mr. Gatti-Casazza has a right to say he will pay just so much and no more and that if Miss Farrar will not sing for that remuneration he will regretfully have to lose her services.

But the operagoer must sit down calmly and consider whether in case Miss Farrar is not to be a member of the company next season he is going to deprive himself of the pleasure of hearing any opera at all. The operagoer has never acted in this way in the past and he is not at all likely to do so in the future. No member of the operatic organization now installed in the Metropolitan is essential to the continued existence of the institution, not even Mr. Gatti-Casazza or Otto H. Kahn.

The opera house was there before either one of them was ever heard of and there will be opera either in that house or some other after they are both forgotten.

Meanwhile if any one or two or three of the company cannot agree with the impresario as to terms for next season, he will have to find singers to take their places, and there has never been a time when so many competent opera artists were out of employment and eagerly looking for just such opportunity as the retirement of some Metropolitan principals would provide them.

Without doubt there are hundreds, if not thousands, of people who sincerely believe that if Miss Farrar and Mr. Caruso were to retire from the Metropolitan they would never wish to hear opera there again. And nevertheless not less than 90 per cent. of these people would be going regularly to the opera next season if they were perfectly sure that no amount of lamentation or patient waiting would bring back their idols.

When it was announced that Mr. Caruso was to go away before the end of this season it was noted in this place that in 1909 he was ill and did not sing from March 4 to April 4. In 1911 he fell ill after the performance of February 6 and did not sing again in that season. The attendance at the Italian performances fell off for a time. That at the Wagner representations was as large as ever. In a short time, however, the lovers of the Italian opera found that by staying away on account of Mr. Caruso's absence

they were going to deprive themselves of hearing their favorite works any more that season, and accordingly they began to go to the opera again.

This is one view of the matter. Another was pointed out forward two or three weeks ago by Richard Aldrich, music reviewer of the New York Times. He invited his readers to bear in mind the fact that whereas it was regrettable that Mr. Caruso should depart before the end of the season, there would inevitably come a time when he would depart forever. Even Miss Farrar, with her vivacious youth and charm and her apparently inexhaustible activity, will have to cease singing some day. What is going to happen then?

Simply this, that in a few years after this catastrophe some young and enthusiastic operagoer, delving in the history of local operatic doings, will run across the name of Farrar and read about her with a smile. "Oh, yes," he will say to himself, "of course, these old grandfathers always imagine that the people who did things when they were young were so much better than those who are doing them now. I'll bet a new hat that our little Miss Sopranoista can sing all around this Farrar."

Many years ago a man took a woman to the Academy of Music to hear Adelina Patti and Sofia Scialchi sing in Rossini's "Semiramide." When the two were about to begin the duet "Giorno d'orrore" the man whispered to the woman:

"Don't lose a note of this; you'll never hear such singing again this side of heaven."

Well, there came a time when the rafters shook with plaudits for a tenor named Stagno. Who thinks of him now? And where is Ravelli? But let the matter come to its natural conclusion. The reader can fill up the blanks to suit himself. The principle to be established is that men may come and men may go, but the opera will continue. "There

Campanini is dead and the present young generation of operagoers never knew him. Maudslayi sits in his seat at the Metropolitan and listens to the youngsters. In boxes and seats there are elders who heard that "Aida" cast and who heard Patti and Scialchi in "Semiramide," who heard Gerster in "La Sonnambula" and Christine Nilsson in "Faust."

And they are still going to the opera and are now applauding Destinn's "Aida," Matzenauer's "Amneris" and Caruso's "Rhodame." They don't hear such "Faust" performances as we used to have, but they manage to have a pretty good time when they listen to "L'Amore del Tro Re." And in all their ancient memories they cannot find the record of a better production of opera.

When Lilli Lehmann floated majestically into the golden sunset of her American career there were thousands who were convinced that never again would any woman thrill the Metropolitan with her loode or her Bruennhilde. Yes, there would be fairly good ones, and naturally we should have to bear with them for the sake of hearing the operas.

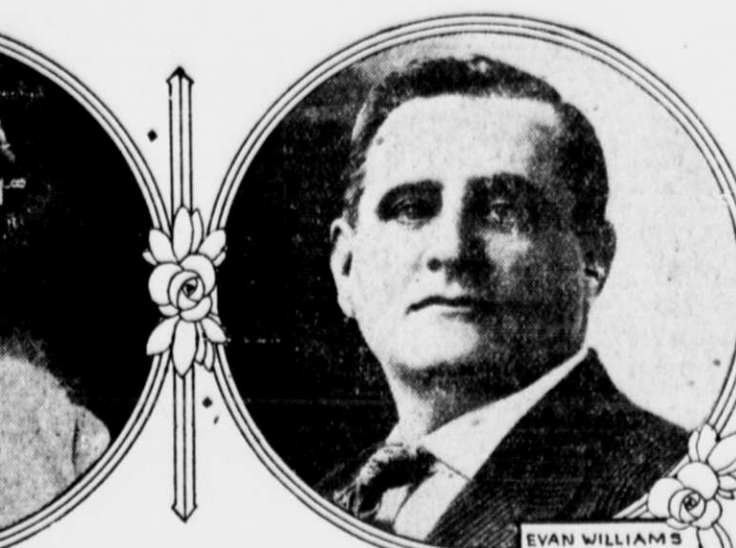
And since that time we have had Nordica, Ternina and Fremstad, not to mention some others. And last season when it was made known that Mme. Fremstad was to retire from the company there were tears and lamentations and even imprecations, and the Wagner list was again dooped. Yet without any loud heralding enter Melanie Kurt, a singer known to only a very few New Yorkers, and behold one of the most brilliant personal successes of recent seasons.

What was going to become of the Metropolitan when the old Frau company gradually disintegrated? Most people were sure that without Jean and Edouard de Reszke, Plancon, Melba, Eames and the others the place of the Metropolitan in the world of art would be lost and the "business" of the house would drop to nothing. Jean went; presently Melba and Eames and Sembrich and Plancon slipped away; and what was the subsequent record of history? Prices raised from \$5 to \$6 for orchestra seats and actual riots going on around the house because some people could not gain entrance to hear Caruso.

Who remembers when Emma Calve sang "Carmen" with Alvarez as Don Jose and Fritz Schell as Micaela? Scotti will, because he was Escamillo. But people went to hear that performance just as they had previously gone when Calve had Jean de Reszke as Don Jose and Emma Eames as Micaela. Have people forgotten how they used to shout "Bravo" for "Tosca" with Ternina, De Marchi and the ever present Scotti?



ELIZABETH VAN ENDERT, Soprano, with the Philharmonic Society Sunday Afternoon, Feb. 20th Carnegie Hall.



EVAN WILLIAMS, Song Spectator, Aeolian Hall, Sunday Afternoon, Feb. 21st.



BEATRICE HARRISON, English Cellist, Soloist at the Metropolitan Opera House, To-night.

and hundreds of the present patrons of the Metropolitan Opera House will listen to them with pleasure. Meanwhile let Mr. Gatti-Casazza and Mr. Ellis settle the terms of Miss Farrar's contract for next winter. If presently we learn that they cannot reach an agreement let us all try to rejoice in that Miss Farrar will have an opportunity to learn more about her native country than she has ever before known.

Among other things, for example, she may discover that there are many places west of the Alleghenies where they care not a rap whether you come from the Metropolitan Opera House in New York or not, and where they know as much about your reputation as they do about the lost tribes of Israel. And what is worse, they care no more.

When the potted darling of the palpitating matinee girl reaches those towns she will be compelled, in the classic language of our time, to "make good" just as if she were beginning her career. This experience is a healthful

tonic for opera singers. Meanwhile some other interesting personality may be revealing itself at the opera house and we may all learn to live without our fair Geraldine.

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News of Artists, Concerts, Recitals... The Week at the Metropolitan... Music Teachers and Pupils

METROPOLITAN OPERA HOUSE.

Enrico Caruso's last two appearances this season and the revival of "Il Trovatore" under Mr. Toscanini's direction will be the important features of the current week at the Metropolitan Opera House. The repertoire, which includes nine different operas—not to mention "Der Rosenkavalier," which will be sung at Brooklyn on Tuesday night—is as follows:

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"Die Zauberflöte," on Friday evening, with Mmes. Destinn, Ober, Matzenauer and Messrs. Martinelli, Sparkes, Case and Mattfeld and Messrs. Sembach, Goritz, Witherspoon, Reiss, Althouse, Schlegel and Laver, Mr. Hertz conducting.

"Il Trovatore," on Saturday afternoon, with Mmes. Destinn, Ober, Matzenauer and Messrs. Martinelli, Amato, Rothier, Audio and Reschigian, Mr. Polacco conducting.

"Tosca," at popular prices on Saturday evening, with Miss Farrar and Mmes. Braslau and Messrs. Botta, Scotti, Rossi, Leonhardt, Bada, Begue.

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SOCIAL ACTIVITIES AT SOUTHERN RESORTS

BELLEAIR, FLA.

BELLEAIR HEIGHTS, Fla., Feb. 13.—The women golfers at Belleair are devoting all their time to practice in preparation for the women's February tournament, which starts on February 15. National champions have assembled here for the event.

Mrs. H. G. H. Alexander of Chicago, Miss Myra Helmer of Chicago, Mrs. Frank Jones of Memphis, Mrs. E. H. Sprague of Omaha and Miss Helen Morrison of Pittsburgh are the leaders who are scheduled to play in the tournament. The putting contest played on Wednesday developed several good players heretofore unknown at the Belleair Country Club. Miss Mary T. Bell of the Philadelphia Cricket Club won the first prize, making the 18 hole putting course in 48 strokes. This card puts Miss Bell in the low score class of the Belleair Club. For second prize there was a tie at 39 strokes between Mrs. E. H. Sprague of Omaha and Mrs. W. A. Cawthra of Montreal. In the playoff Mrs. Sprague won out, making the round in 45 to Mrs. Cawthra's 47.

The arrivals of the week at Belleair include several prominent persons from New York. Mr. and Mrs. Morton P. Plant arrived Friday of last week in their private car and expect to spend much of their time motoring to the nearby resorts. Mr. and Mrs. E. C. Converse also arrived on Friday. Mr. and Mrs. Fred S. Fish of South

Bend, Ind., made a flying trip of a week to Havana and are now back at Belleair to remain for the rest of the season.

Saturday afternoon Sir Thomas Tait, Lady Tait and Miss Tait left Belleair for Havana. Later they will return to Florida. On the evening before they left Sir Thomas and Lady Tait gave a very pretty dinner for Mr. and Mrs. Arthur L. Burgett of New York.

The bachelors and temporarily unattached men whose wives have not yet arrived at Belleair are among the most genial hosts at the Belleair. R. Webster Harvey of Philadelphia entertained at dinner one evening this week. Douglas Smith of Chicago, Dr. C. H. Gardner of Providence, J. H. Blapham of Philadelphia and C. G. Palmer of New York.

Another pretty dinner was given this week by Mr. and Mrs. W. G. Hegardt of Duluth, whose guests were Mr. and Mrs. T. P. Cole, Miss Riley Cole, Mr. and Mrs. G. G. Hartley, the Misses Hartley of Duluth, Mr. and Mrs. J. B. Risman, Miss Helen Morrison of Pittsburgh and Mr. and Mrs. G. G. Foster of New York.

A dinner party of the latter part of the week was given by Mr. and Mrs. F. F. Washburn of Chicago for Mr. and Mrs. Harry Ramsdell of Buffalo and Mr. and Mrs. J. A. Seymour of Auburn, N. Y.

The Brooklyn contingent at the Belleair is gradually increasing. Miss De

Long arrived several days ago and Miss Amy Warren, who was one of the most popular girls at the Griswold, New London, last summer, has just arrived at Belleair.

The week's arrivals at the Belleair include Mr. and Mrs. P. C. Brown, the Misses Schultz, Miss Hinman, Roy E. Aitken, Francis P. Duffy, John D. Kelly, Mrs. Henry B. Lindley, W. W. Lindley, Miss J. W. Horner, Miss M. P. Tilden, John P. Tilden of New York, Mrs. Henry W. Lee, Jamaica, N. Y.; Miss Eleanor C. Babcock, Morristown, N. J.; Miss Alice Roddey, Madison, N. J.; Miss J. V. Venable, Tuxedo Park, N. Y.; Miss M. Remsen, Brooklyn; Andrew P. McKean, Troy, N. Y.; Mrs. Edward J. McKean, Alexandria, Va.; Mrs. P. C. Ammer, Buffalo; Robert D. Graham, and John A. Weeks, New York city, and Miss Celeste Loomis, Rochester, N. Y.

MIAMI, FLA., Feb. 13.—Mr. and Mrs. Cornelius Vanderbilt and Miss Grace Vanderbilt have returned to New York after a stay of several days. They came here to place Cornelius, Jr., in school at Coconut Grove and during their stay made several trips by automobile through the orange and grape fruit groves and spent part of the time yachting on Biscayne Bay. They expect to return here later in the season. J. P. D. Lanier and R. B. Lanier.

George Lauder, Jr., stopped here this week on his way to Nassau to join his family. While here he visited his father, George Lauder, and his sister, Miss Elizabeth Lauder, who are here on their honeymoon.

Mr. Edward Lowther Welsh and John

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Dancing reigns supreme at Palm Beach.

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SYMPHONY

WALTER DAMROSCH, conductor. THIS AFTERNOON AT 3. PROGRAM OF MUSIC: Berlioz, Faust, Overture; Liszt, Don Quixote; Grieg, Norwegian, Grieg, Piano; Strauss, Also Sprach der Zar; Brahms, Symphony No. 3.

AEOLIAN HALL 42d St., between 3d and 4th Aves., 12th Floor. Tickets \$1.00, 50c, 25c, 10c. Box Office, Aeolian Hall.

EMMA CALVE. In a concert for benefit of Lafayette Fund & French Red Cross. Seats \$1.00, 50c, 25c, 10c. Box Office, Aeolian Hall.

AEOLIAN HALL, Tuesday, Evg., Feb. 23, at 8:15. ADELE MARGULIES TRIO. Seats \$1.00, 50c, 25c, 10c. Box Office, Aeolian Hall.

RELIANCE THEATRE, SEASIDE, N. J., TO-NIGHT. DAVID AND CLARA. Seats \$1.00, 50c, 25c, 10c. Box Office, Seaside.

MANNES. Handbell Theatre, 205 East 57 St., 2nd Floor. Seats \$1.00, 50c, 25c, 10c. Box Office, Mannes.

Mukle Fryer. Seats \$1.00, 50c, 25c, 10c. Box Office, Mukle Fryer.

LITTLE THEATRE. This Afternoon at 3. LILY MENTH. Seats \$1.00, 50c, 25c, 10c. Box Office, Little Theatre.

OPERA. Choice Seats All Operas. Seats \$1.00, 50c, 25c, 10c. Box Office, Opera.

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